ML BULLETIN

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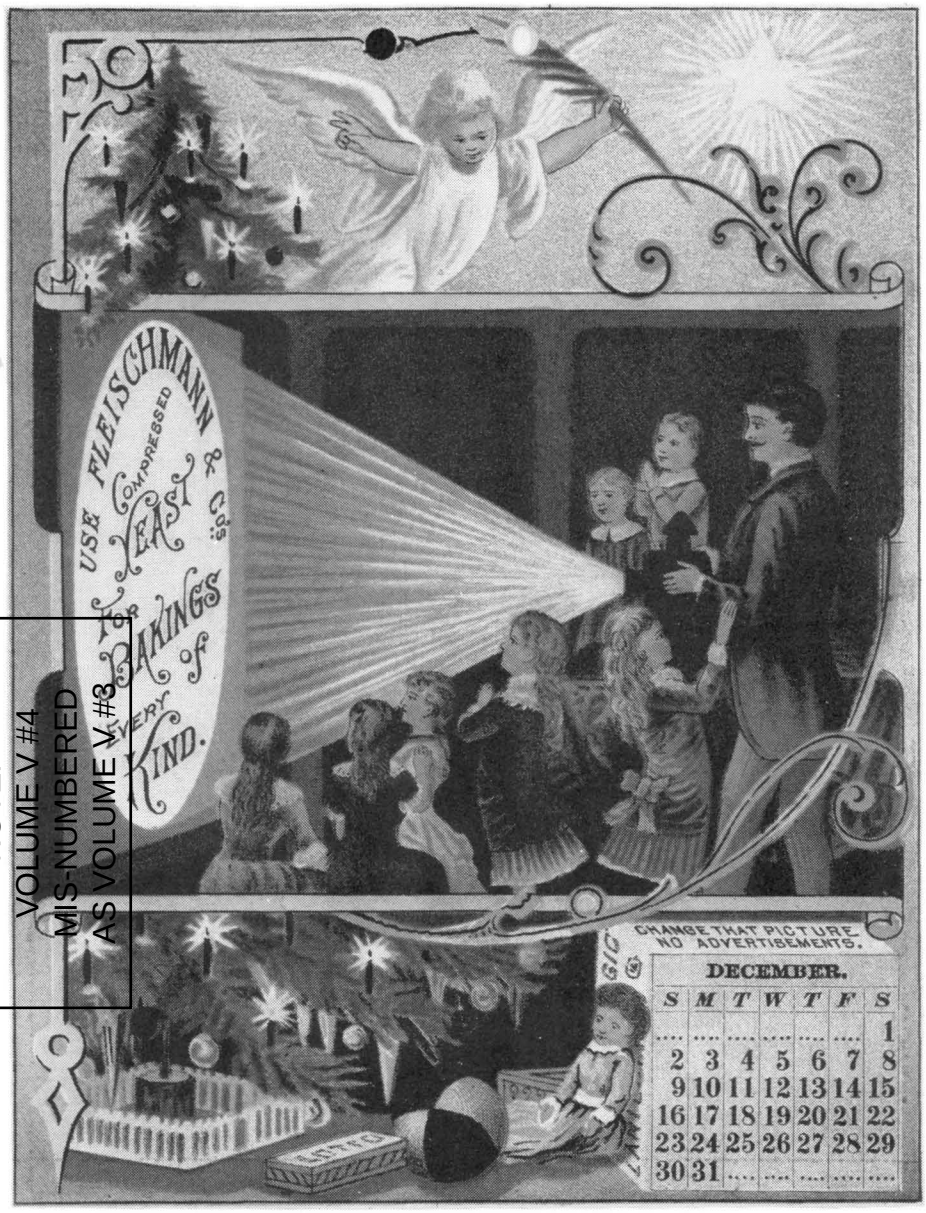
USE FLEISCHMANN'S COMPRESSED YEAST FOR BAKINGS OF EVERY KIND.
CHANGE THAT PICTURE NO ADVERTISEMENTS.
DECEMBER.
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NOTE:
VOLUME V #4
MIS-NUMBERED
AS VOLUME V #3

For over six years, one person has guided the affairs of this Society more than any other. For the same time, another person has handled the correspondence and managed the Society's business. And as regular as clockwork, for the last several years a plea has gone out from this couple to relieve them of the duties they have executed so willingly and so well. The dynamic duo, of course, are Chairman Joe Koch and Secretary/Treasurer Alice Koch, and at long last their prayers have been heard. On January 1, 1984, the Kochs stepped down from their honored positions and assumed the ranks of "just plain folks." On the same date, "just plain" Dick Balzer and Terry Borton were exalted to the positions of

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Chairman and Secretary/Treasurer, respectively. It is impossible to overstate the contributions that the Kochs have made, not only to the Society, but to the cause of the study and collection of magic lanterns in this country. It would not be exaggerating to say that without Joe and Alice there would be no Magic Lantern Society, for it was their vision and hard work that created the organization of which we are all a part. Joe's farewell message appears later in this issue. In typical manner, he has a long list of "thank you's" to hand out, but if the truth be told, most everything that has bound us together during these past years — the *Bulletin,* the Northwest group, the Rochester Convention, the endless correspondence — has either been begun by Joe and Alice or initiated by others at their behest. Mr. and Mrs. Koch — there is no way we can thank you enough.

There are great benefits to be reaped from procrastination. This issue, for example, was supposed to be in your hands before the Holidays. Unfortunately, a series of "unexpected delays" conspired to push back the publication date far enough so that I can publicly thank all of you who sent Christmas cards. Two of the more memorable came from Joe Kloss and Nancy Bergh — both featured beautiful illustrations of children and magic lanterns, naturally.

I got an early Christmas present a few weeks ago when I travelled to New York City for the American Photographic Historical Society's annual symposium and trade show. Dick Balzer was scheduled to present the first event — a late-night lantern show to kick-off the two-day affair — and he invited me to help out. Not only was Dick's show greatly entertaining, it introduced lantern slides to a wide variety of serious photographic collectors and historians who previously knew next to nothing about them. Best of all, the show was attended by two other ML Society members, Terry Borton and Susan Kempler, and I had a chance to spend time with both of them, renewing old friendships and forging new ones.

As the old joke goes, "I've got some good news and I've got some bad news . . ." The bad news is that some familiar columns are missing from this month's *Bulletin* — "In the Limelight" will be held over until the next issue, the original readings will appear somewhere down the line, and "Holiday Plums" didn't quite seem to come together this year. In fact, the only respondent was Barbara Cauthorn who provided an exciting description and photograph of a magnificent daguerreotype of the construction of the Brooklyn Navy Yard that recently turned up in a relative's basement.

The good news is that we had to sacrifice these features in order to make room for the wealth of wonderful articles that were submitted. Willeroy Wells' lead story on magic lantern illuminants is the kind of feature that researchers will consult when the final history of lantern slides is being written. For the first time, we have a concise history of illuminants from candles to electricity. Dick Balzer's tale of life as an ephemera fiend will amaze and delight anyone who has ever spent more than 15 minutes searching through a three-foot mound of old papers in search of an elusive scrap with the words "magic lantern" on it. And member (to be) George Layne's article on a rare moment in history when the treatment of the mentally ill and lantern slides crossed paths represents some of the best original research ever to appear in the *Bulletin.* First published in the *Pennsylvania Magazine of History and Biography,* Dr. Layne's piece appears here in shortened form; a complete reprint is available from the journal for a small fee.

The fourth installment of Bob Woodward's magic lantern bibliography, some Christmas cheer from Terry Borton, and lots of terrific illustrations round out this holiday issue. The deadline for articles for the next bulletin in March 10, 1984. May the light of a thousand lanterns brighten your New Year!

ILLUMINATION IN MAGIC LANTERNS

W. Willeroy Wells

Since the art of optical projection is primarily based on the manipulation of light, it is surprising that recent literature on the history of magic lanterns has so little to say on the sources and uses of light. Olive Cook and C. W. Ceram are almost totally silent on the subject. They talk about the origins of the lantern, the optical principles, the types of slides, the various uses of the lantern and the development of motion pictures — but hardly a word about illumination. Martin Quigley has only a little to say about it.[1]

Fortunately, some earlier writers have a great deal more to say about the subject. From Quigley and several older sources I have extracted a brief summary of the evolutionary stages in the development of magic lantern illuminants. Readers who have access to additional sources may wish to — if you will pardon the expression — throw more light on the subject.

1. CANDLE LIGHT

Judging by very early illustrations, it would appear that the first magic lanterns used a single candle as the source of illumination. The diagram of Walgenstein's 1665 lantern shows a candle (Fig. 1). So does the diagram of Molyneux's lantern of 1692 (Fig. 2). But since these are only diagrams, the candle might simply be a symbol for the light source. On the other hand, Quigley says that Kircher definitely used a candle in his 1645 lantern and adds, "But Kircher evidently was not satisfied with this method, for no illustration of it appeared in the first edition of his book. The reason is obvious. A candle could provide only enough illumination for the faintest shadows."[2]

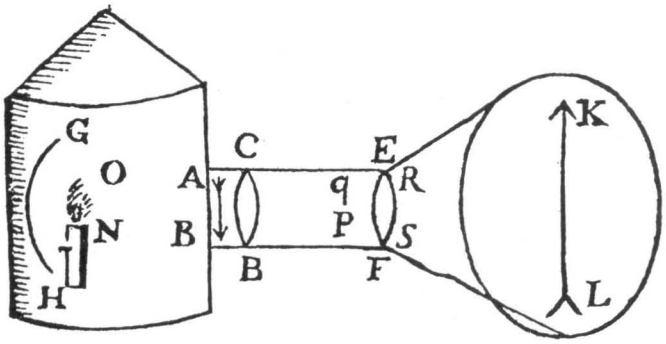


Fig. 1

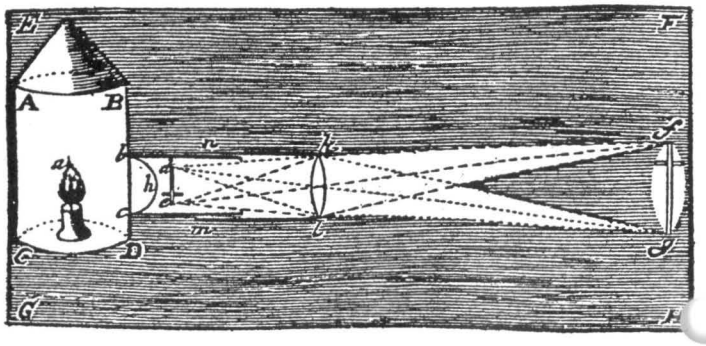


Fig. 2

2. ANIMAL AND VEGETABLE OIL

Oil lamps of various types soon replaced candles. In the 1671 edition of *Ars Magna Lucis Et Umbrae,* Kircher does include an illustration of his lantern using a Roman style lamp as the light source (Fig. 3). Incidentally, this is the same puzzling illustration which shows the slide at the wrong end of the projection objective and the image on the slide not inverted. Johann Zahn also shows a lamp as a light source in his 1685 lantern which is said to be the first table model lantern (Fig. 4).

3. KEROSENE

In 1859, "Col." E. L. Drake drilled the first successful oil well in Titusville, Pennsylvania, and ushered in the great petroleum era. Oil refineries soon began supplying huge quantities of kerosene to households and industries. This was the big breakthrough in lighting fuel the world had been waiting for. Kerosene was both better and cheaper than whale oil and lamp manufacturers lost no time in bringing out a wide variety of lamps designed for the new fuel. For the next forty years, kerosene dominated the

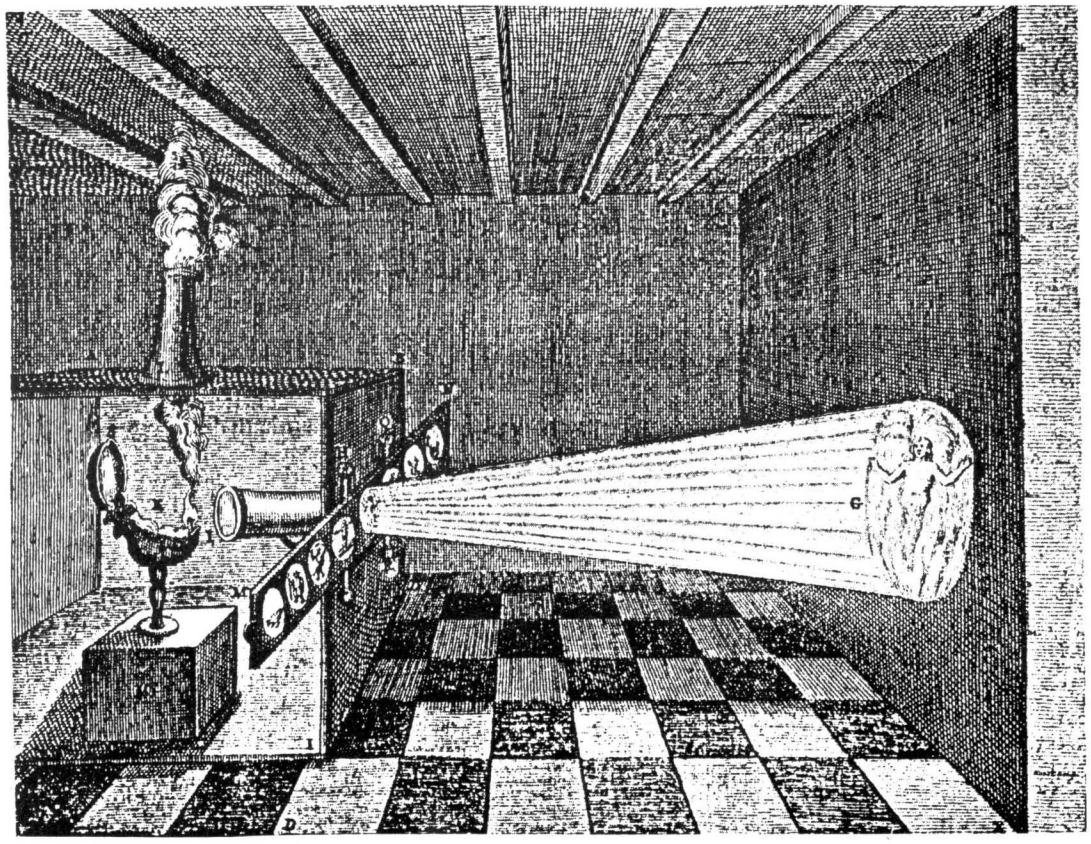


Fig. 3

For the next 150 years it appears that animal and vegetable oils were the primary light source for optical projection. Whale oil, fish oil, lard oil and pine oil were among the most common. For home lighting, whale oil was widely used during the 18th and first half of the 19th century and we may assume that it was also the principal illuminant in magic lanterns. The oil of the sperm whale gave the best light, but was more expensive than ordinary whale oil.

During this period there was continuous effort to produce brighter light from oil lamps both by improving the burners and by finding a better fuel. The Argand lamp patented in 1783 gave more light through an improved burner and the addition of the glass chimney which created a draft for better combustion. One of the new fuels introduced in the 19th century was crude coal oil found in some salt brine wells and in occasional surface oil springs. This substance gained some place as an ingredient in cure-all patent medicines, but its offensive odor and tendency to smoke hampered its acceptance as a lighting fuel.

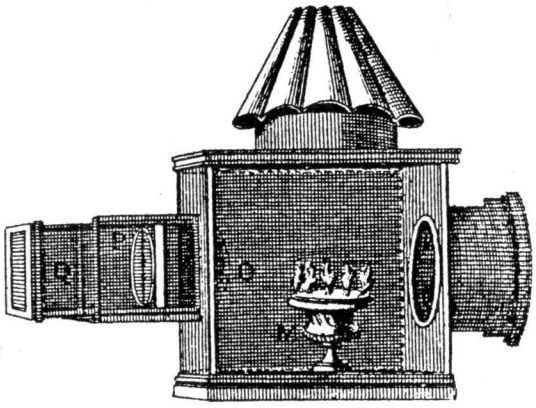


Fig. 4

lighting field, although in some urban areas gas was a strong competitor.

It was during this period, 1860-1900, that the magic lantern had a great surge in popularity. It rapidly moved up from a seldom-seen curiosity to a familiar form of home entertainment and public instruction.

We can only speculate about the role the new fuel kerosene played in creating this new level of interest in the magic lantern. Certainly there were other factors, including the development of photographic glass slides, but the new brighter light must have broadened the popularity and usefulness of optical projection.

Lanterns for home entertainment were usually designed for kerosene during this period. After all, the majority of Americans (72% in 1880) lived in rural areas, and kerosene could be bought in almost any country store.

Single-wick burners were common in the inexpensive home projectors, but there soon developed a demand for brighter light, especially for class rooms, churches and lecture halls. Two-wick burners — then three-, four-, and five-wick burners — appeared in response to this demand. According to one writer, "The revolution in oil lamps commenced at the invention of the Sciopticon by Mr. L. Marcy of Philadelphia (Fig. 5) which burnt mineral oil (kerosene), with two wicks 1½ in. wide . . . A third wick was then added (Fig. 6) . . . which has become, with a little alteration, a stereotyped pattern throughout the trade."[3]

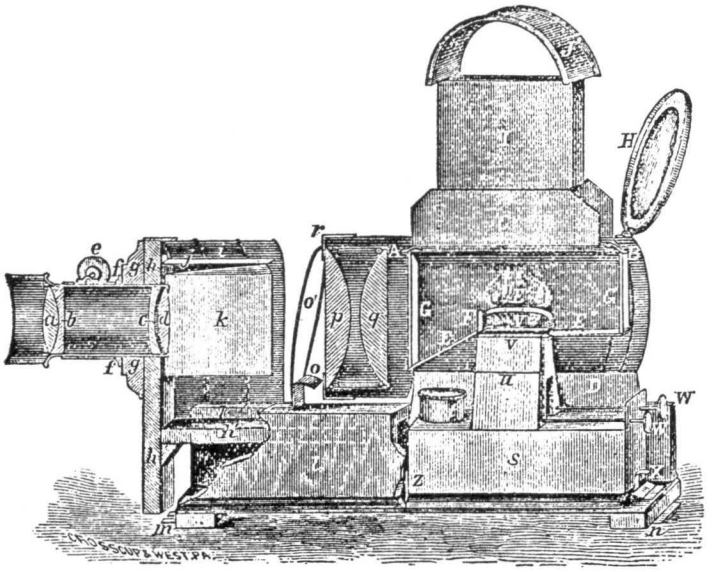


Fig. 5

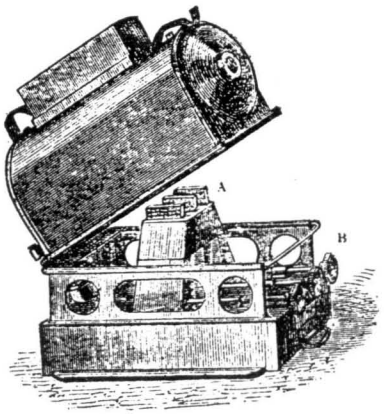


Fig. 6

L. H. Laudy, writing in 1886, had high praise for the three-wick Triplexicon (Fig. 7) "which removes the dark central vertical line seen with those bearing two wicks . . . Various other forms of oil lanterns are manufactured, some with four and even five wicks, but my experience has been that they add little to the intensity of the light, but largely to heat, which is a serious drawback to their introduction."

Professor Laudy adds, "For a circle of six or eight feet the oil lamp will give good results, and is well adapted for home or class projections. If intended to exhibit in a hall or large lecture-room, I would advise the use of oxy-calcium jet, which will illuminate a circle of twelve feet. If any larger circle is required, then introduce the hydrogen jet."[4]

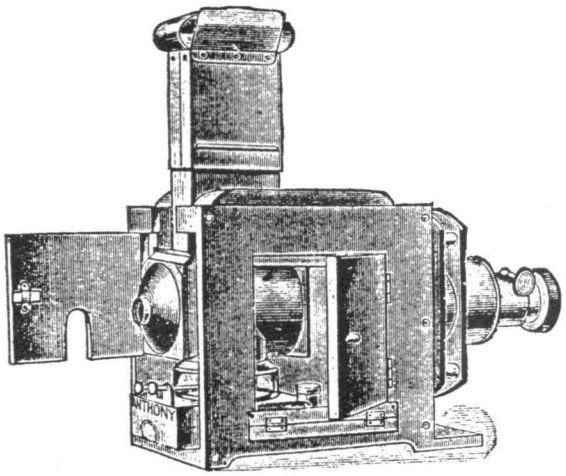


Fig. 7

4. LIMELIGHT

The oxy-hydrogen jet (Fig. 8) referred to above was commonly called limelight. It was first developed by Lieutenant Thomas Drummond in 1826 for a new signal light that could be seen for 100 miles. It is not known who first used it for the magic lantern. We do know that a Professor Phillipetahl used limelight for his famous Phantasmagoria in London's Lyceum Theater in 1846. The professor had the slides for this extravaganza especially painted by an artist named H. L. Childe who was an ardent lanternist and also involved in theatrical productions. Mr. Childe was the inventor of the chromotrope and the dissolving view using two lanterns.

During the 1840's Mr. Childe was putting on spectacular lantern shows at the Polytechnic Institute. "Seven limelights and two oil lights were often used for some of the effects, which were originated and painted by Messrs. Childe and Hill, and about the same time the same gentlemen introduced limelight on Drury Lane stage for the first time during the period of Monsieur Leon and Madam Plunkett who danced the shadow dance, the dissolving view being also used to show a vision in a piece then being performed."[5]

The term "in the limelight" apparently came from its continued use in theater lighting following Mr. Childe's innovation at Drury Lane.

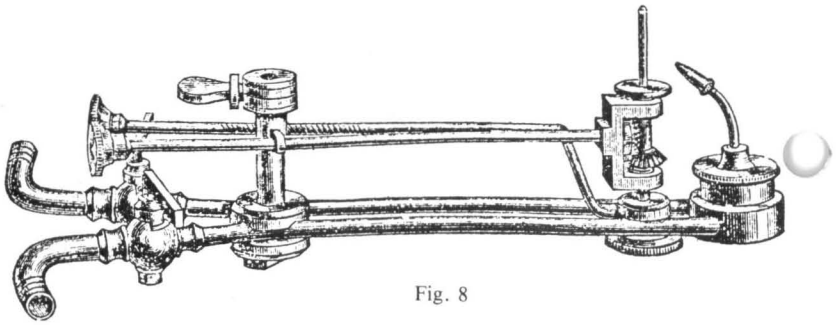


Fig. 8

Lanternists originally had to manufacture their own hydrogen and oxygen which were stored in rubber bags (fig. 9) on the floor beneath the lantern. Small boys were sometimes hired to sit on the bags to create the desired pressure, but this was a hazardous procedure. In the April, 1882 issue of *The Optical Magic Lantern Journal* published in London there is an account of an unfortunate lad being hurled into the air when a gas bag exploded. By 1886 metal cylinders (Fig. 10) containing oxygen and hydrogen were commercially available.

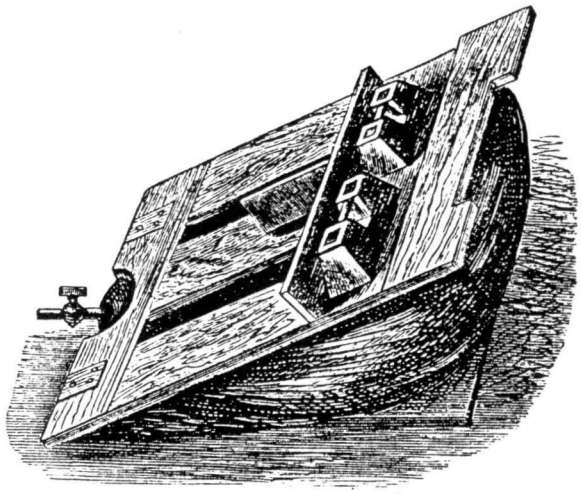


Fig. 9

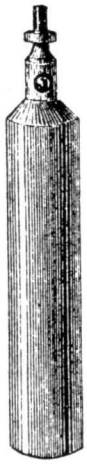


Fig. 10

The oxy-calcium jet referred to above by Professor Laudy was identical with the oxy-hydrogen jet except that the hydrogen was omitted. The lantern shown on page 3 of the January, 1983 issue of the *M. L. Bulletin* is of the oxy-calcium type. Note the single gas bag on the floor labled "oxygen."

The elegant English biunial and triunial dissolving lanterns (Fig. 11) so favored by professional lanternists and lecturers were usually illuminated by oxy-hydrogen.

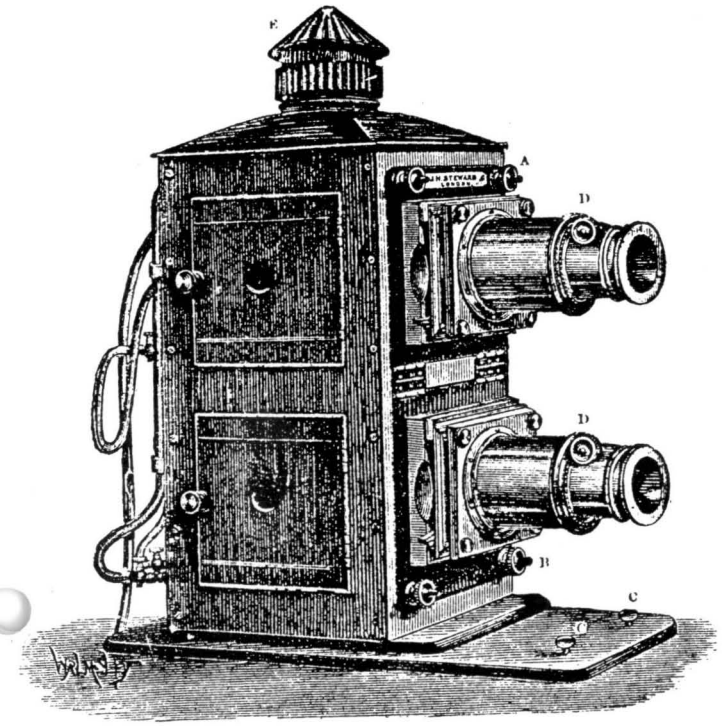


Fig. 11

5. OTHER GASES

Simon and Henry Gage describe an acetelene lamp used in magic lanterns. "This may be from a house supply, a special generator or from a tank or cylinder . . . The burners now used are in pairs. Two jets set at an angle give a fused flat flame. For the magic lantern the lamp has from one to four of these twin burners in a line."[6]

The same authors describe a lantern illuminated with ordinary household gas, using a gas mantle lamp (Fig. 12). "The burner is of the Bunsen type. It heats the mantle to incandescence . . . There is a very brilliant light and a great deal of it."[7]

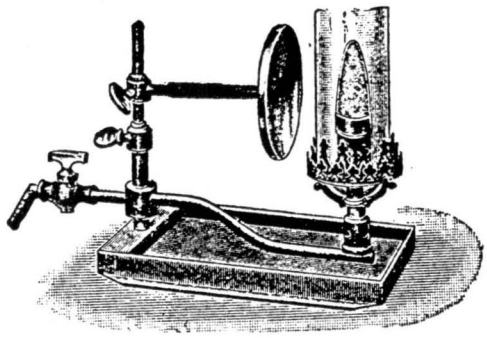


Fig. 12

The Gages also cite the use of alcohol with mantle. "An alcohol flame burning in the air is very hot. This has been taken advantage of to heat a mantle to incandescence in the same way that illuminating gas (does) . . . The light is as intense or more intense than gas light with a mantle."[8]

6. CARBON ARC

We have shown how kerosene produced the first great revolution in magic lantern lighting and how limelight produced a second. Still a third revolution occurred when carbon arc lighting was applied to magic lanterns.

In 1800 Humphrey Davy demonstrated how a very intense light could be produced by using electric current to create an arc between the tips of two carbon rods. It was not until 1846 that an actual carbon arc lamp was developed and we are not sure when it was first used in magic lanterns. We do know that early users of this new light for optical projection had to carry around their own electric generators because electricity was not widely available. Once electricity came into general use, carbon arc became the preferred method of projecting in large auditoriums. It came along just in time to serve as the standard light source for early motion picture projectors. The sputtering sound of the arcing was minimized when enclosed in projection booths. By World War I carbon arc lanterns and motion picture projectors were in widespread use in large lecture halls and in movie theaters.

7. ELECTRICITY TAKES OVER

All forms of optical projection quickly embraced electricity as the general source of illumination, whether with arc lamps, mazda lamps or a variety of incandescent bulbs. With the tremendous growth of 36 mm. color slide projection after World War II, a new breed of sophisticated projection lamps began to appear in modern magic lanterns.

Perhaps I shouldn't honor these new-fangled projectors by calling them magic lanterns. For some of us, there will always be more magic in a three-burner Marcy of 1866 or an oxy-hydrogen dissolving lantern of 1880 than in anything this high-tech age can produce.

NOTES

1. Olive Cook, *Movement in Two Dimensions,* Hutchinson of London, 1963.

   C. W. Ceram, *Archaeology of the Cinema,* Harcourt, Brace & World, Inc., New York, 1965.

   Martin Quigley, Jr., *Magic Shadows,* Quigley Publishing Co., New York, 1960.

2. Quigley, page 54.
3. An Expert, *The Art of Projection and Complete Magic Lantern Manual,* E. A. Bekcett, London, 1893, page 4.
4. L. H. Laudy, *The Magic Lantern and Its Application,* E. H. T. Anthony, New York, 1886, page 21.
5. An Expert, page 3.
6. Simon Henry Gage and Henry Phelps Gage, *Optic Projection,* Comstock Publishing Co., Ithaca, New York, 1914, page 127.
7. Gage, page 129.
8. Gage, page 130.

IN SEARCH OF EPHEMERA

Dick Balzer

I don't really know how I got started chasing magic lantern ephemera. Maybe it was when I first seriously started attending antique shows and found that more often than not the best pieces were either already gone or too expensive for my modest means. Whatever the reason, I found that if I just sort of poked around, looking through piles of this or that, sooner or later something would turn up. I rarely found the poking around boring or particularly burdensome, because much of what I poked through was new to me. For instance, I knew nothing about trade cards when I began and learned at lot from looking at them. As with most things, early success sustains one for longer and more fruitless searches.

Of course there are easier ways to chase ephemera. There are paper dealers, antiquarian book dealers and various "pickers" who, once they know your taste, may acquire something for you, but unless you are willing to do the unglamorous routine sorting you will not, I think, find surprises, and certainly you won't be getting terrific 'bargains' — another attraction I forgot to mention.

Some of my best finds are not even pictured here. They include an ugly metal stand which at first sight I couldn't figure out, but which I later (through trial and error) realized was used for stamping out lantern slide masks — a terrific piece. I have also found an instruction sheet for binding strips, crayons for coloring lantern slides, a song sheet with a magic lantern, and the list goes on.

SLIDE SHOWING LANTERNS

Of the slides I own, the two I am most pleased with are a slide with a print of the Robertson Phantasmagoria show (Fig. 1) and a very early Dutch slide (Fig. 2). The Robertson slide was found at Brimfield in a pile of very ordinary stationary slides. It's a great slide! Unfortunately, I don't know the maker but I'll bet it was part of a dissolving set and if anyone ever sees the ghost I WANT IT. Better still is the story about the Dutch slide. I bought it several years ago, with three or four other very early slides. Quite recently a magic lantern enthusiast from Europe was visiting and looking through my collection. When he came across the slide he said I should take very good care of it because it depicts one of the first lanterns. I thought he was wrong and said it was a lantern but not a magic lantern. He insisted and showed me an illustration in a photography book which proved to me that in fact here was an early illustration of a lantern. Sometimes dumb luck can help a collection grow.

TRADE CARDS

Trade cards, I have learned, are very collectible in and of themselves. The Brooks spool card (Fig. 3) is one of the most common and easiest to find. Rarer is the type of card illustrated (Fig. 4) where you can turn a dial and the image the lantern is projecting changes. The numbers of different types of cards goes on. As you can see, there are cards used as business cards (Fig. 5), Christmas cards (Fig. 6), valentine cards (Fig. 7), and ones where heating the card will make an image emerge (Fig. 8). For anyone interested in trade cards, the good news is there are a lot out there.

ENTRANCE TICKETS

I don't think many people are interested in these, so if you find them they won't be expensive. I became interested because I found a couple of different kinds of tickets included with toy lanterns. Almost all the others I have added to my collection have come from trading with other people (Fig. 9).

ADVERTISEMENTS AND PAPER ITEMS

If you're patient enough and can find an old stack of the *London Illustrated News* or pre-1900 *Scientific Americans,* you should be able to come away with at least an advertisement or two. If you're really lucky you'll find a story or a print. I actually sifted through forty copies of the *London Illustrated News* before finding the 1858 Christmas edition with the familiar print of the man pulling a Chinese gentleman's queue and the story that went with it. Again, these things are more difficult to find than expensive, so keep looking (Fig. 10).

PRINTS

Although we have not illustrated this article with any prints, I must confess that at the heart of my ephemera collection are my prints. I have been extraordinarily lucky to find as many as I have, and I have passed up several that I wish I hadn't but they were too expensive at the time. One of my problems, I know, as Leora Wells said several years ago, is that I am used to buying cheap and sometimes I will turn down something reasonably priced — though not inexpensive — because I believe I shouldn't pay that much. Prints tend to be fairly expensive. Most of mine were acquired when I bought two different collections. Over the years I have added several others. Once, I was at a London print dealers shop asking about magic lantern prints and he said I was the second person in two days to inquire about them. He informed me that a gentleman named Lear — no gentleman, Doug Lear, to beat me to this store! — had been in the day before and had walked away with a Gilray that I had long wanted: the British opening China. Take heart, my friends, the man actually had a second copy — a later print, but a print nevertheless.

My most recent prints came when I was introduced to a lantern collector, having been told that he might be interested in selling his lanterns. He may well have been, but we couldn't agree on a price. He was, however, far more reasonable when it came to two extraordinary pieces: a beautiful French print and a large one-of-a-kind hand-made parchment poster for a lantern show.

When Larry asked me to do this piece, he hoped I would say something about sources and prices. By now you must know that the best source is persistence. You just have to keep looking. There are clues as to how to get started. The easiest, but not cheapest, sources are camera or paper dealers. Though they don't often have what you want, sometimes they do. Seek them out and let them know what you're interested in. Try the same with antiquarian book dealers and even general antique dealers. Better still, go to shows where there are lots of dealers and start poking around.

Prices are more difficult. Except for the prints, the real problem is not establishing a price but finding the items in the

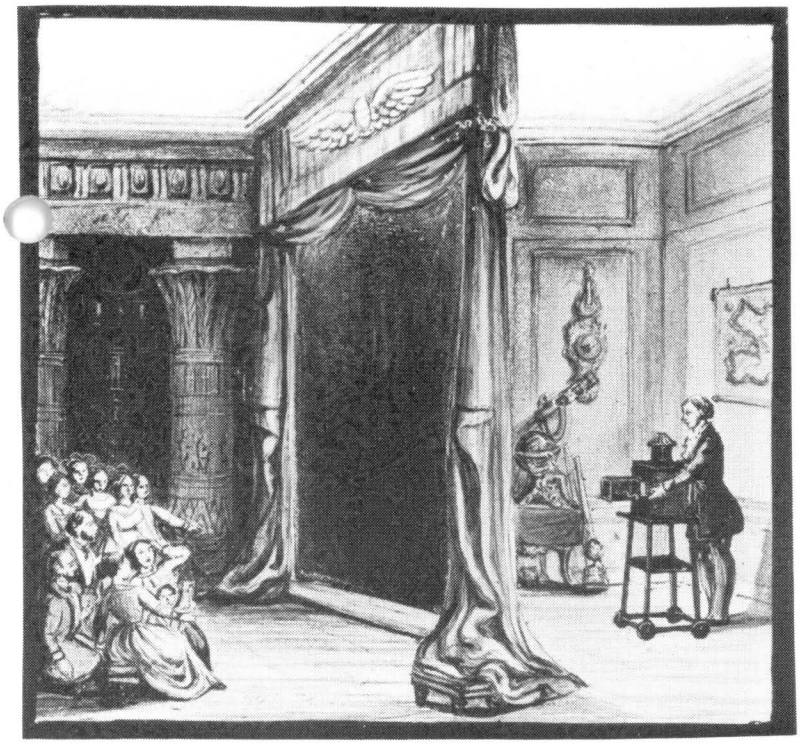


Fig. 1

Fig. 2

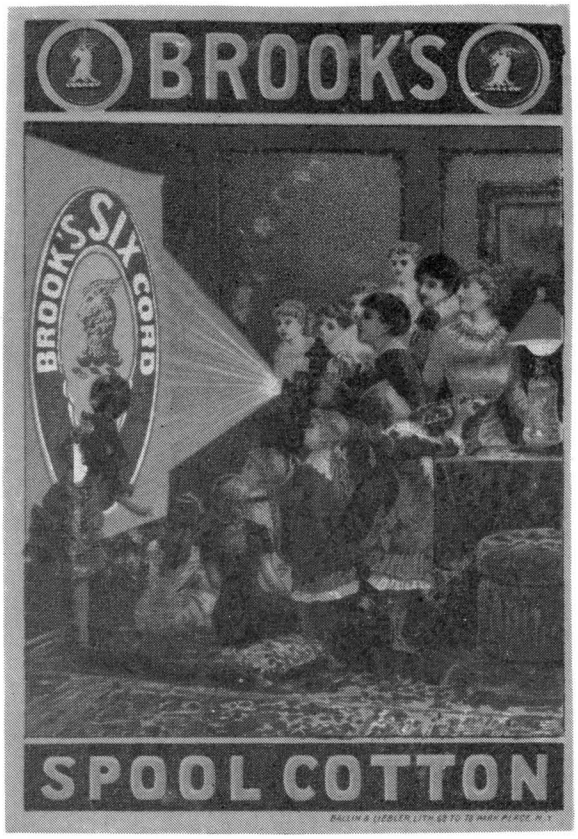


Fig. 3

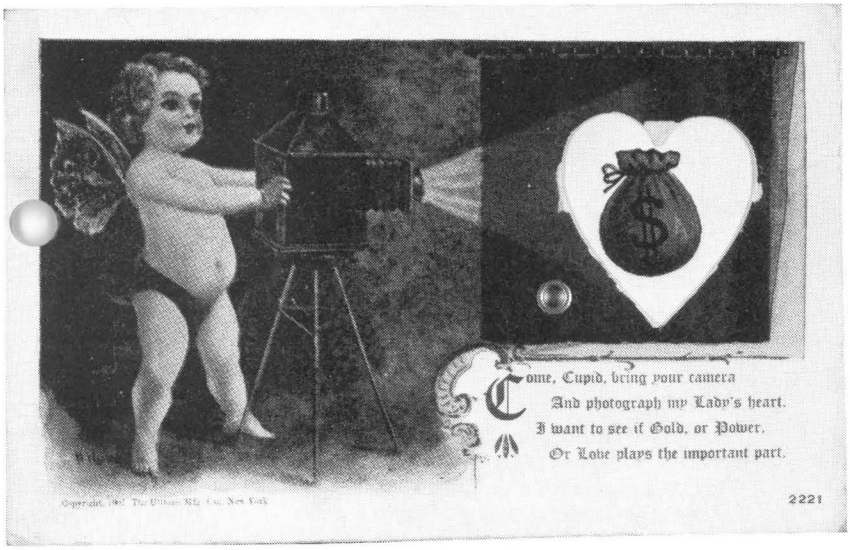

Come, Cupid, bring your camera
And photograph my Lady's heart.
I want to see if Gold, or Power,
Or Love plays the important part.
2221

Fig. 4

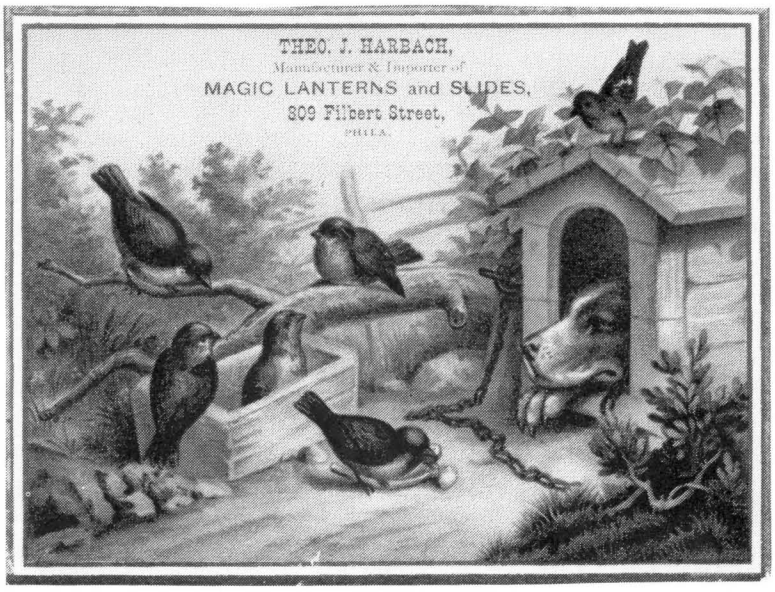


Fig. 5

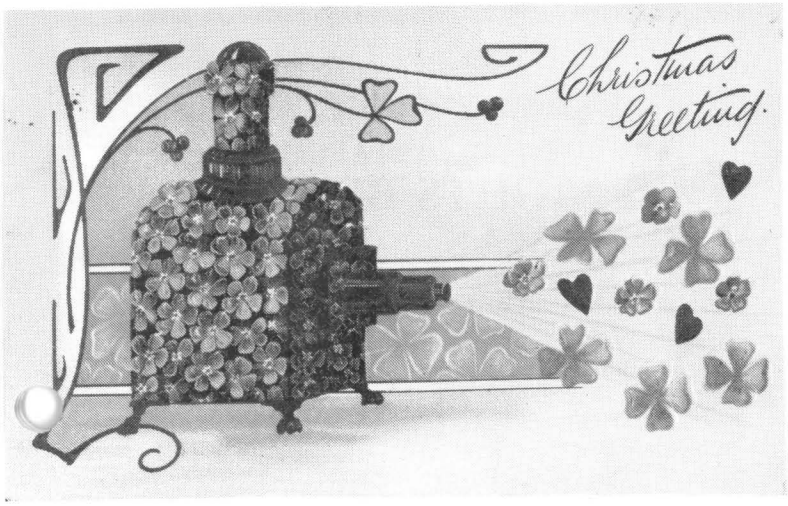


Fig. 6

Fig. 7

Fig. 8

GRAND

ILLUSTRATED LECTURE

ADMIT ONE

Magic Lantern
EXHIBITION.
Admit Bearer.

A Grand Limelight

....Stereopticon Exhibition....

Subject, Last "Days of Christ"

under the auspices of

The Brotherhood of Andrew and Philip
Gen. Armstrong Federal Chapter No. 12

Thursday Evening, March 28, 1907

at Model Hall, 614 South Seventeenth Street, Philadelphia

Admission - 25 Cents
Benefit of
PERMANENT HOME FUND

Fig. 9

Fig. 10

first place! I haven't paid a lot for most postcards and trade cards — usually between $3-$15. The cards where the images change, however, can cost up to $50.

Having written this piece I have to say that there is something slightly absurd about collecting magic lantern ephemera. Collecting magic lanterns is esoteric enough, but collecting things about the lantern pushes the boundaries of eccentricity even further. But don't worry — during my last visit to England I found someone whose collection of photographica is largely limited to stamps from around the world which depict cameras or photographic personalities. One person's absurdity is another's normalcy. The hunt is fun itself, and the pieces . . . well, they speak for themselves.

TWO NIGHTS BEFORE CHRISTMAS

Terry Borton

Here are two versions of the "I threw up the sash" scene from Joseph Boggs Beale's depiction of "The Night Before Christmas." Which do you think is best? Study them carefully before deciding. Then turn to page 15 to see what Beale's publisher (Briggs) thought.

Version 1

Version 2

KIRKBRIDE-LANGENHEIM COLLABORATION: Early Use of Photography in Psychiatric Treatment in Philadelphia

George S. Layne

Adapted and Reprinted by Permission of the Author and *The Pennsylvania Magazine of History and Biography,* Volume CV, Number 2, April, 1981.

Recent research into the Kirkbride Archives at the Pennsylvania Hospital has shed new light on the connection of the "moral treatment" of insanity with the new art of photography, both developing at the same time in mid-nineteenth century Philadelphia. The Kirkbride Archives, now part of the Clifford B. Farr Historical Library, contains numerous letters, hospital records, memorabilia from the early days of the hospital, and in addition thousands of photographic images, some as old as 1851. The bulk of the photographic collection consists of over 3500 magic lantern slides used as a means of education and amusement for the patients of the hospital from 1844 through the end of the nineteenth century.

The first hospital to provide care for the mentally ill in America was Pennsylvania Hospital, founded in 1751 by Benjamin Franklin and others at its present Eighth Street and Pine Street location. Indeed, "the care and treatment of lunaticks . . . that they may be restored to reason and become useful members of the community" was one of the principle motives for the founding of the hospital. The treatment was far from enlightened by present standards, but the reference to the insane recovering at all was an advance over the thinking prevalent at the time.

One should not think too unkindly of those early managers if their facilities were not what we would accept today. From the beginning the trend at Pennsylvania Hospital was toward improving the lot of the insane. The result of this concern for the abominable conditions then widespread was the "moral treatment".

More of a philosophy than a specific treatment, the essence of moral treatment was defined by historian Norman Dain as follows:

Moral treatment de-emphasized traditional medical therapies and regarded the total environment of the hospital as therapeutic; stress was placed on the psychological and emotional state of the patients. The use of shock, terror, and harsh punishment and restraint was modified and eventually partly abandoned. Kindness, consideration, freedom of movement, attention to individual needs and feelings, supervised occupation and recreation, and a family or home atmosphere were all considered vital aspects of treatment and indispensable to the cure as well as the comfort of patients. The physician, whether or not he served also as asylum superintendent, would live on the premises and see each patient daily.[1]

In 1813, there was a lull in the advancement of moral treatment at Pennsylvania Hospital. The period was marked by overcrowded conditions, a chronic and still significant problem in the treatment of serious mental illness. However, other events were taking place in Philadelphia, particularly the founding of the Friends Asylum "for the relief of those deprived of their reason".[2] Friends Hospital is of particular interest to us now because in 1832 a member of the Board of the hospital, Joseph Jenks, wrote that radical changes were being contemplated, among which was to be the hiring of a resident physician. The resident physician was Jenk's nephew, a recent graduate of the Medical School of the University of Pennsylvania, Dr. Thomas Story Kirkbride.[3]

Dr. Kirkbride was born in Bucks County in 1809, the same year as Abraham Lincoln.

After his tour of duty at Friends Hospital, Kirkbride served as resident physician at Pennsylvania Hospital. With his interest and experience he was a good choice for the position of superintendent when the hospital planned a new division for the treatment of the insane to be built in West Philadelphia. Thus, in 1840 he became the first Physician-in-Chief of the Pennsylvania Hospital for the Insane, now known as the Institute of the Pennsylvania Hospital, a position he held with honor and distinction until his death in 1883.

Moral treatment for the insane resembles most closely what we now speak of as "activities therapy". There was only the most general attention paid to psychological concerns, beyond the general rule that attendants should treat patients in the most humane way possible.

Kirkbride introduced the magic lantern into the hospital routine as part of the lectures he provided for the benefit of his patients. He was concerned that the patients always have the opportunity to engage in some sort of constructive action, and he was worried about certain times of the day when this was difficult to arrange. The enemy was boredom. "The monotony of hospital life . . . is very likely, without care, to exist in every institution, and is one of the most common complaints made by patients of active habits and vigorous minds."[4] Especially difficult were the evening hours. "Without some decided effort . . . the period from sunset to bedtime . . . is apt to become especially tiresome, and the wards, then, to present their most listless and discouraging appearance."[5] To deal with this particular problem, Kirkbride initiated, in 1844, a program of special activities in these evening hours. He began "by having the patients of certain wards regularly collected in the parlors, on those evenings not devoted to other subjects, and having the supervisors . . . spend an hour in reading from works likely to interest their auditors . . . We have frequently used, during the evenings, a very fine magic lanthorn [i.e., lantern]. The great variety of subjects which may be presented with a full assortment of well executed slides, makes it a very satisfactory mode of combining instruction with amusement."[6]

These programs became formalized as the "Evening Entertainments," and although the program often included outside lectures, magic shows and musical programs, the exhibitions of magic lantern slides became the most consistently satisfactory part of the program. In 1862, describing the 17th annual series of Evening Entertainments, Kirkbride wrote;

We now have over one thousand pictures for our lanterns . . . enabling us to give something new at every evening of our long and unintermitted course of nine months . . . No intelligent observer . . . can well doubt the importance of these entertainments . . . and no diminution of their number or any lowering of their quality can ever be permitted, while a proper appreciation of the high mission of a hospital for the insane is felt by those entrusted with its management.[7]

Over the years many improvements were made in the lecture programs and the slide presentations. By 1847-48, there was a presentation of some sort three nights weekly for seven months. In 1855 the more powerful Oxygen-Hydrogen light source improved the size and brightness of the images projected. A most significant improvement in the program, the one that made the lantern slide exhibitions so important and significant in the history of photography, was the adoption of the photographic lantern slide. Prior to 1848, all the slides were hand painted. Each was an individual work of art, and expensive to produce. The invention of the photographic slide in 1848 made slides that were at once cheaper and more accurate in representation. These new, improved slides, landmarks in the history of photography, may have been shown to the patients at the Pennsylvania Hospital for the Insane as early as 1851, and by the 1860's virtually all the slides were photographic.[8]

The content of the programs varied with the available slides. In the late 1840s, lectures with illustrations were given in areas of science (optics, astronomy and natural science), and classical history.

By the mid 1850s, the introduction of the photographic slides made images from around the world available, and the travelogue became the mainstay of the lecture programs. Patients were treated for the first time certainly, for most, to views of the capitals of Europe, the major cities of America, and scenic wonders such as Niagara Falls. There were also courses on American history, religion, and temperance. Alcohol was then, as now, responsible for a large number of the admissions to the hospital, and many patients could have identified with the characters of the six slide series "Career of the Drunkard".

Of particular interest in the history of photography, was the inclusion in 1857 of six lectures with a specific photographic theme, with a talk on "photography" itself and an "Exhibition of F. Langenheim's Christmas present, consisting of twelve Photographic slides."[9]

In his history of the use of the magic lantern as "Moral Treatment" at his hospital written in 1863, Dr. Kirkbride stated that photographic slides were shown "here" in 1849.[10] Although it is not clear whether "here" means at the hospital or in Philadelphia, there are paper and glass slide photographs in the hospital collections dated 1851. To appreciate the speed in the dissemination and application of the new technology, we must now consider the history of photography in Philadelphia.

The most significant name in early Philadelphia photography was Langenheim. William and Frederick Langenheim were brothers, born in Brunswick, Germany, in 1807 and 1809 respectively. In 1840 William came to Philadelphia to join his brother as a reporter on a German language newspaper. The brother had an interest in optics, and two of their sisters eventually married friends or relatives of the great German family of Voigtlander, one of the most prestigious names in optics at the time. The Langenheims were immediately taken with the daguerreian process, and they opened their first studio in the Merchants Exchange in 1842. The Langenheims were also instrumental in introducing into the United the stereoscopic photograph, or stereo view. In the late 1850's they formed the American Stereoscopic Company, publishing a variety of photographs. They continued their work in the photo publishing business until William died in 1874 and Frederick in 1879.[11]

The Langenheims, always the entrepreneurs, though not the most successful businessmen, were looking for ways of reaching larger audiences with each photograph. As early as 1846, they experimented with projection devices.

Experiments had been conducted in the United States and Europe in using glass as a transparent base for photographic images. The man who solved the problem in a practically sound way for the first time was Niepce St. Victor, another Frenchman. His process for using egg whites, or albumen as a binder between the sensitive silver salts and glass substrate was a boon to photographers and chicken farmers alike. The Langenheims were quick to see the value of a transpareent image and patented the process in the United States, calling their images "Hyalotypes".[12] The most significant application of this new process was the use of transparent positives in the magic lantern, adding the entire range of photographic images to the hand painted ones previous available. The Langenheims showed their slides at the Franklin Institute in 1849, and won a prize medal with them at the Crystal Palace Exposition in London, England in 1851.[13]

By 1849, slide photography was born, and the first documented use of photographic slides (by other than the Langenheims in their demonstrations) was as a part of the "Moral Treatment" at the Pennsylvania Hospital for the Insane as early as 1851.

The collaboration between Kirkbride, the pioneer of American Psychiatry, and the Langenheims, pioneers of American photography, had great benefits for both parties. For Kirkbride, the advantages of photographic slides over the old painted variety were manifold. He also benefited from the documentation of his hospital by some of the world's best photographers, and as historians, we still share that benefit. In return, the Langenheims were able to try out their images on patients as an interested, if somewhat captive, audience. Further, they were supported by Kirkbride, both financially and as an adviser.

In this review of the evening entertainments in 1863, Kirkbride gave as clear a description of the benefits of photography in general as any published at the time.

Those who have looked [at transparent photographic pictures] readily recognize their many advantages, prominent among them being their cheapness and accuracy. They give us every object in a landscape, every leaf and twig, every blade of grass, and every pebble, no less than the minutest details of the most highly ornamented architecture, every line existing in the costliest engraving and every lineament of a face coming within the range of the camera, and with a degree of perfection that no artist could hope to effect on the small sized pictures required for this purpose.[14]

The Langenheims not only provided photographs to the hospital, they photographed it as well. The earliest medical documentary photograph in the Archives is a paper print by the Langenheims of the meeting of the Association of Superintendents held in Philadelphia in 1851. They photographed the next such meeting in Philadelphia as well. On numerous occasions they and their employee, A. Watson, visited the hospital grounds and the collection includes slides and stereo views of the original buildings in 1851, the new buildings under construction in 1857, the staff at work and posing, and even pictures of the two goats, donated to the hospital by Frederick Langenheim in 1863.[15]

What can be said of the significance of this collaboration? Clearly Kirkbride's own words document the importance of the magic lantern in his overall practice of moral treatment, the dominant treatment of the time. The work of the Langenheims at the Pennsylvania Hospital for the Insane represents even greater significance in the history of photography. There is no earlier documented use of the photographic slide in any of the standard texts than the 1851 date claimed for Dr. Kirkbride. Indeed, his use of a photograph in a therapy program in that year may represent the earliest use of photography in psychiatry.

In 1874, Marcus Aurelius Root, renowned Philadelphia photographer and author of the first book on the history of photography, wrote that "Dr. Kirkbride was the first man to introduce and use photographic slides in the magic lantern, in a public institution, for amusement and instruction."[16]

Dr. Kirkbride was well aware of the importance of his work in this area when he wrote, in 1863, "it is interesting to note that everything under the name of stereopticon, etc., that is now shown to the intelligent audiences which fill some of the largest lecture rooms in our cities, and which as been so generally commended, was familiar to the patients of this hospital some years before these public exhibitions were commenced."[17]

NOTES

1. Norman Dain, *Disordered Minds, The First Century of Eastern State Hospital in Williamsburg, Virginia, 1766-1866,* Williamsburg, Va., 1971, page 33.
2. Albert C. Buckley, "Friends Hospital," *The American Journal of Psychiatry,* XI, March, 1932, page 979.
3. Earl D. Bond, *Dr. Kirkbride and His Mental Hospital,* Philadelphia, 1947, page 24.
4. Thomas Story Kirkbride, *Reports of the Pennsylvania Hospital for the Insane,* Philadelphia, 1849, page 23.
5. Ibid., 1861, page 19.
6. Ibid., 1844, page 28.
7. Ibid., 1862, pages 24-25.
8. Ibid., 1863, pages 16-20.
9. Ibid., 1858, pages 22-32.
10. Ibid., 1863, pages 16-20.
11. William Culp Darrah, *Stereo Views,* Gettysburg, 1964, page 32.
12. Robert Taft, *Photography and the American Scene,* New York, 1964, page 117.
13. Louis Walton Sipley, "Photographs on Glass," *Pennsylvania Arts and Sciences Magazine,* IV, No. 1, 1939, page 27.
14. Kirkbride, 1863, page 19.
15. Ibid., 1863, page 35.
16. Marcus Aurelius Root, "The Magic Lantern, Its History and Uses for Educational and Other Purposes," *The Magic Lantern,* I, No. 2, 1874, page 11.
17. Kirkbride, 1863, page 20.

MAGIC LANTERN BIBLIOGRAPHY: IV

Robert H. Woodward

This installment of the bibliography sets a new record for cooperation by members — for two members, Jack A. Boucher and Marc Lorrin, have generously contributed items.

In a recent letter Jack suggested a possible reason for the paucity of contributions: "A problem that may discourage people from writing you with additions is the fact that there is no way to know whether or not you already have a particular volume listed with all the info you need. Someone may hesitate to go to the trouble of compiling the data you need in the belief it would be duplication."

If this concern is a problem, it need not be. First, I have only a small backlog of items awaiting publication. Second, a query to me (494 Cheyenne Lane, San Jose, CA 95123), with a list of materials you have and would be willing to annotate, would be an easy way to learn what items I still need. And the number of items I still need at this early stage of the bibliography is practically endless.

I. Catalogues and Advertisements

J. B. Colt & Co. Mfgrs. *Catalogue of Mechanical Slides, Dissolving Sets, Plain Photograph and Colored Views.* Part Two — January 1896. A catalogue of slides only, with some line illustrations. Firm located in New York City at 115 & 117 Nassau Street and 59 Fifth Avenue. (Jack E. Boucher)

Macys California. Advertising supplement to numerous newspapers in Central and Northern California, August 21, 1983, front cover and p. 45. Not magic lanterns but rather "Magic Lamps" are featured. "Just a touch turns 'em on." The touchtronic brass lamps are operated by simply touching any brass part. (R.H.W.)

Thomas Hall. *Hall's Illustrated Catalogue of Magic Lanterns and Stereopticons.* Boston, Mass.: Thomas Hall, Optical, Electrical and Philosophical Instrument Makers, 1890. An important catalogue of 154 pages, with a special section on colored slides. Lists all sorts of lanterns and slides, including sets, series, commercial and hobby items. Illustrated. Firm located at 19 Bromfield Street, Boston. (Jack E. Boucher)

II. Books and Articles

Buscombe, Donald A. "Magic Lanterns." *Relics Magazine,* 6, No. 6 (April 1973), 10-12, 24. A sort of thumbnail history of the lantern, with six illustrations of a variety of lanterns and slides. (Jack E. Boucher)

Chadwick, W. J. *The Magic Lantern Manual.* London: Frederick Warne, 1878. A fine book discussing the magic lantern in great detail. Subjects include objectives

(lenses), pyro-hydrogen light, lime light, gas, dissolving views, lanterns, screens, slide making and mounting, carriers, special effects, lectures. With "One Hundred Practical Illustrations." Include section of advertisements. (Jack E. Boucher)

Cook, Olive. Movement in Two Dimensions. London: Hutchinson, 1963. Technically informative and pleasantly written, this volume ranges from peepshows, phantasmagoria, and shadow puppets to dioramas and dissolving views. Traces the story of the magic lantern in great detail, giving much attention to the early history of entertainment leading to the lantern, especially shadow shows, and to an examination of the dissolving view. Well illustrated, with bibliography and index. (Jack E. Boucher, Marc Lorrin)

Eastman Kodak Co. *Lantern Slides: How to Make and Color Them.* Rochester, New York: Eastman Kodak Company, [ca. 1915]. Pamphlet of 35 pages discussing slide-making techniques (exposure, development and binding, commercial slide making, hand coloring, color blending, application, toning and tinting). With four pages of catalogue-like entries of Kodak products, with prices, for slide-making equipment. (Jack E. Boucher)

Eder, Joseph Maria. *History of Photography.* New York: Dover Publications, 1978. One chapter is devoted to the invention and development of projection apparatus. (Marc Lorrin)

Gilbert, George. *Collecting Photographica.* New York: Hawthorn Books, 1976. Contains very little information for the magic lantern collector. (Marc Lorrin)

Gordon, Colin. *By Gaslight in Winter: A Victorian Family History Through the Magic Lantern.* London: Elm Tree Books/Hamish Hamilton Ltd., 1980. An interesting, well-illustrated (both black and white and color), generally non-technical volume, dealing with the lantern and slides and including many examples of slides with descriptions. (Jack E. Boucher)

Hopkins, Albert A. *Magic: Scientific Diversions and Stage Illusions.* New York: Arno Press, 1977. No specific lantern material but much on early trick photography and optical curiosities. (Marc Lorrin)

"How to Make Lantern Slides." *The Photo Miniature,* 11, No. 130 (February 1914), 471-522. "The practical methods of today described in detail by an expert. Making slides without a camera and by the camera reduction method; daylight and artificial light; developing and toning slides; masking and binding. Complete with diagrams" (quoted from the journal). Some half-tone illustrations. (This monthly journal, published by Tennant and Ward in New York and Houghtons in London, is edited by John A. Tennant. (Jack E. Boucher)

Jeal, Tim. *Livingstone.* New York: Dell Publishing Co., 1974. When the missionary David Livingstone set out on his transcontinental African journey from Linyati in November 1853, one of his "more precious possessions" (p. 162) was a magic lantern, which he tried out on a large audience of Balonda natives at Shinte's. "The result was not happy" (p. 169). The natives believed the lantern to be supernatural and Livingstone to be a magician. (R.H.W.)

"Lantern Slides." *The Photo Miniature,* 1, No. 9 (December 1899), 428-68. Covers all aspects of making lantern slides, from exposure and coping with dust to reduction, toning, masking, and mounting. Line and half-tone illustrations. (This monthly journal, published by Tennant & Ward in New York and Dawbarn & Ward Ltd. in London, is edited by John A. Tennant.) (Jack E. Boucher)

Scheid, Uwe. *Photographica Sammeln.* Munchen: Keyser, 1977. Excellent illustrations of photographica in general but only two pages on lanterns. German text. (Marc Lorrin)

Stoddard, John L. *Stoddard's Lectures.* Chicago & Boston: Geo. L. Shuman & Co., 1925. 15 vols. (Originally published 1897.) Illustrated lectures of John Stoddard, dealing with various travels to many countries. Set generally sells for about $35 (as of 1983) but is offered at prices up to $395. (Jack E. Boucher)

Swanberg, Nancie. *Toys Through the Ages.* San Francisco: Troubador Press, 1980. (Title on copyright page: *Toys Through the Ages Coloring Album.*) Pictured on a shelf in "A Gay Nineties Store Window" (p. 21) is a toy lantern, standing on claw feet. The text on p. 20 mentions the role of the magic lantern in the development of photography and cinema. The drawing on p. 21 appears in color on the back cover. Optical toys are also mentioned with reference to the 18th Century (p. 10). (R.H.W.)

Thurman, Judith, and Jonathan David. *The Magic Lantern: How Movies Got to Move.* New York: Atheneum, 1978. An excellent book to interest pre-teen children, beginning with a brief discussion of motion and the moving picture projector and then asking the question, "But what makes them seem alive? Your own eye does!" The book then moves through the story of the lantern by asking thought-provoking questions and providing the answers immediately. Paragraphs are short, often only a sentence, but the written text, combined with many illustrations, does a fine job of telling the story of the lantern in an engrossing fashion. The upper right-hand corner of each odd-numbered page contains a silhouette picture of a jumping acrobat that produces movement by flipping the pages. (Jack E. Boucher)

Wentz, Budd. *Ready-to-Make Photo & Scene Machines.* San Francisco: Troubador Press, 1977. A useful book designed to be cut out for the making of a magic lantern and other optical items. An earlier (1975) companion volume, *Paper Movie Machines* (same author and publisher), contains no magic lantern material. (Marc Lorrin)

Williams, Tennessee. *The Glass Menagerie,* in Samuel A. Weiss, *Drama in the Western World* (D. C. Heath and Company, 1968). In the published script of the 1944 play, Williams restores a device that was in the original script but was omitted from the acting version: "This device was the use of a screen on which were projected magic-lantern slides bearing images or titles." Williams intended that the images or legends would call the attention of the audience to "certain values in each scene" that might otherwise be missed. Throughout the script are directions indicating what the "Legend on Screen" should be. Williams further commented in his production notes (pp. 686-87) that "the possibilities of the device seem much larger to me than the instance of this play can possibly utilize." (R.H.W.)

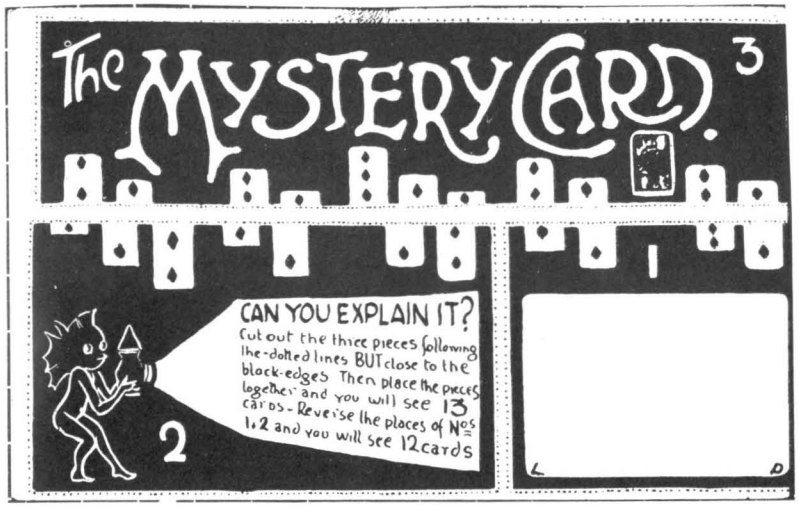
III. Motion Pictures

Badlands (1973). In a brief scene Warren Oates, a sign painter, looks into a stereoscope and then turns back to the sign he is painting. The time is the 1950s, the place a small town in South Dakota. This excellently acted and filmed story, despite its disclaimer, is based on the murderous exploits of Charles Starkweather and Caril Fugate. (R.H.W.)

The Great Race (1965). The opening credits of this zany, slapstick comedy about an early-day automobile race from New York to Paris are on simulated hand-painted lantern slides. As if shown by an inexperienced lanternist, they are out of focus, upside down, and otherwise

awry. On one a fly crawls, to be brushed away by the pencil of the lanternist. Despite the antics of Jack Lemmon (as villainous Professor Fate) and Tony Curtis (as The Great Leslie, a fair-haired hero), the story can sustain only a viewer who has absolutely no better way to spend three hours. (R.H.W.)

A Star Is Born (1937). At the opening of the story, when future movie star Esther Blodgett (Janet Gaynor) returns home from an evening at the movies, her father, a North Dakota farmer, is viewing stereoscope slides. He thinks them superior to movies because they do not talk. (R.H.W.)


The MYSTERY CARD 3
CAN YOU EXPLAIN IT?
Cut out the three pieces following the dotted lines BUT close to the black edges Then place the pieces together and you will see 13 cards - Reverse the places of Nos 1 & 2 and you will see 12 cards
2

SCRIPT EXCHANGE

Terry Borton

Few things are as frustrating for a lanternist as having a script with no slides, or, even worse, a beautiful set of slides with no script, and no idea what the set is about. To reduce the frustration, I'm proposing a script exchange. I'll send you a copy of any of the following if you'll send me a similar number (or as close as you can come) of your own. Please request only what you actually need. Write to Terry Borton, Bridge Road, Haddam, CT 06438.

I have the following:

CHRISTMAS
- Calm and Silent Night
- Three Little Boys and Big Snow Ball
- Marley's Ghost

SENTIMENTAL/LITERATURE
- Nellie's Prayer
- The Vagabonds
- Legend of Sleepy Hollow
- John Maynard
- Leap for Life
- The Courting
- Curfew Must Not Ring Tonight
- Nel's Champion (TB)

JUMOROUS
- Darius Green and Flying Machine
- O'Grady's Goat
- John Gilpin
- An Astronomical Poser
- Spectre Pig (TB)

HISTORY/BIOGRAPHY
- Napoleon Bonaparte
- U.S. History, 1492-1813, 47-81
- Life of McKinley
- Life of Lincoln

GEOGRAPHY/TRAVEL
- Seven Wonders of World
- A Thousand Miles in Nile-Land
- Egypt and Egyptians
- Most of Keystone 600 cards

TEMPERANCE
- Where is My Boy Tonight
- Ten Nights in a Bar Room
- Stomach of the Drunkard
- Wm. Jackson's Treat
- Two Paths of Virtue and Vice
- The Drunkard's Daughter
- The Game of Life
- The Gambler's Career
- The Drunkard's Reform
- The Road to Ruin
- Cash Three
- Wattermillin Hollow
- Slaves of Drink

SCIENCE
- Natural Phenomena

PATRIOTIC
- Independence Bell
- The American Flag

I would like to have the following, if anybody has:

LITERATURE/STORIES
- The Bridge
- Pygmalion and Galantea
- Mrs. Casey and the Billy Goat
- Paddy and the Pig
- Uncle Rastus and Mule
- Bridget's Dream
- Let the Tower Lights Be Burning
- Throw Out the Lifeline
- Casabianca
- Spectre Pig
- Black Boy and Elephant
- Simon and the Pig
- Precocious Piggy
- Tiger and Tub
- Muta Bor

TEMPERANCE/SOCIAL
- Moonshiners
- Woes of Intemperance
- Nell's Champion
- For the Master's Sake
- Pompey Joined the Pledge
- The Bottle

CHRISTMAS
- Mistletoe Bough

AMERICAN
- Fire in New York
- 1893 World's Fair
- Red, White and Blue

HISTORY
- Dixie
- Sheridan's Ride
- Life of Grant
- Uncle Tom's Cabin
- Spanish American War
- Russo-Japanese War
- War in Cuba
- Boer War
- Indian Mutiney
- David Livingston
- History of England

KOCH'S CORNER

Joe Koch, Chairman, M.L.S.U.S. & C.

DUES ARE DUE JANUARY 1, 1984!!!

Please! Please! Send them in promptly. For 1984 they will remain $10.00 Domestic. Overseas memberships will cost $12.50 (U.S. dollars) for surface delivery of the *ML Bulletin* or $14.00 (U.S. dollars) airmail. If you have not paid by April 1, you will be dropped from the rolls (I have made this threat annually and we still have dues come in as late as August!)

We encourage you to write the Chairman or Editor if you have any criticism, suggestions, accolades, articles, etc. We reserve the right to edit for clarity or brevity without changing the writer's intent.

The Northwest group of the Magic Lantern Society meets thrice a year and a great time is had by all. Last Fall's meeting was devoted to theater advertising and coming attraction slides. All were from the period 1915-1939. Imagine a Ford touring car only $395.00 F.O.B. Detroit or a manure spreader with an eight foot spread for only $85.00 F.O.B. Madison, Wisconsin or a Fordson tractor (fenders $35.00 extra) — and Bill Boyd kissing a girl instead of a horse.

Many of us have slide sets of no personal interest but which may be of special interest to someone in or out of our society. I have recently sold, at my cost plus postage, 77 slides of the "Wellcome Institute for the History of Medicine" in London, England. The subject of the slides was information about the Wellcome Company circa 1910-1915 plus a set of phrenology slides with literature. Alice and I met the Director of the Institute at the Magic Lantern Convention in London — a fortuitous meeting.

THE TORCH IS PASSED!

Effective January 1, 1984, Dick Balzer, our member in Watertown, Massachusetts, will become the Chairman of the Magic Lantern Society of the U.S. and Canada.

Dick is well-qualified for the job. He has a degree in Law, is a writer, business consultant, and an all around great guy. See write-up in Volume 1, #2 of July, 1979 *ML Bulletin.*

Alice and I met Dick in Rochester and London as many of our members did. Dick visited in our home a few years ago and a number of other members joined us to meet with him. If I do not hear any substantial objections to him taking over as Chairman, the appointment will stand. Dick will be responsible for getting someone to serve as Secretary/Treasurer. I will remain as ex-officio Chairman until someone succeeds Dick — years down the line, I hope.

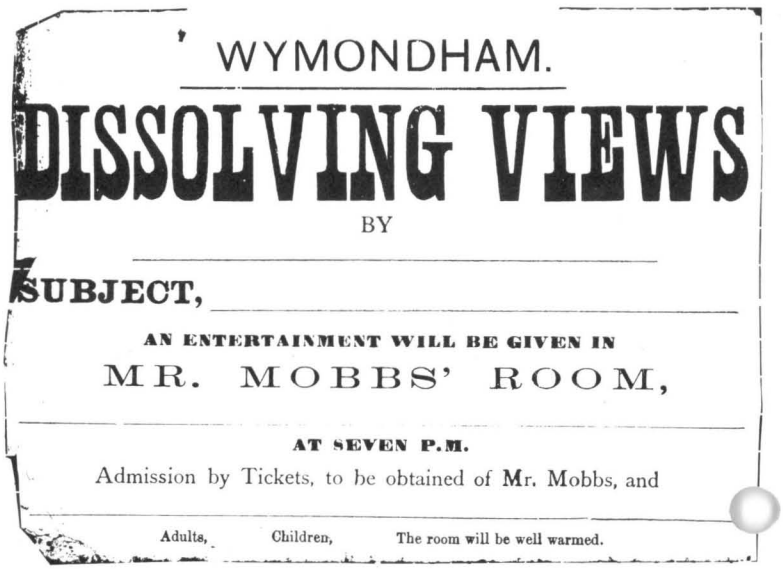
With that, I say farewell to a job started in November, 1977, when Alice and I sent out an information sheet to 10 magic lantern buffs whose names appeared on a list issued by a photographica dealer in southern California. Within a few weeks, Dr. Sidney Malitz of Scarsdale, NY was our first member. Harry Fulscher of Elmwood Park, IL was our second. By the end of 1978, we had about 30 members. A total of 106 have become members since the beginning. Some stayed a year or two; 83 are still with us.

We are listed in several reference books for writers, antique dealers, buying and selling guides, the publications of photographic societies and so on. The Eastman Kodak Company sends all queries on magic lanterns to our society. We hear from museums, churches, schools, colleges, professors, antiquers, heirs, and many others with questions about our special field of interest. We reply to them all. I consider it one of our mandates to serve the public, thereby serving ourselves as well!

I wish to thank all those who have sent in contributions through the years to the *Bulletin,* Leora Wood Wells who started it off on the right foot and to Larry Rakow who stepped in for the irreplaceable Leora. Also, I want to thank my wife Alice for helping start the Society, writing letters, answering phone calls and serving as the Secretary/Treasurer. I also wish to thank those who have sent in suggestions, ideas, constructive criticism, and to those who helped with mailings, reproduction, typing, finding new members and on and on. And I want to give special thanks to Ed Lennert who organized our first convention in Rochester, NY (1981).

Farewell,

Joe Koch


WYMONDHAM.

DISSOLVING VIEWS

BY

SUBJECT,

AN ENTERTAINMENT WILL BE GIVEN IN

MR. MOBBS' ROOM,

AT SEVEN P.M.

Admission by Tickets, to be obtained of Mr. Mobbs, and

Adults, Children, The room will be well warmed.

NOTES FROM HERE AND THERE: THE EDITOR'S SCRAPBOOK

ACCOUNTING FOR YOURSELF. I don't know how many of you remember, but back in the wild and wooly 1960's there was a publication called *The Whole Earth Catalog* that stirred up a hornet's nest in the publishing community by preparing a circle graph to illustrate exactly how the price of their book was divvied up. For the first time, the public was allowed to see how much was alloted to the author, how much to the bindery, how much to the advertisers, and so on. Joe Koch suggested that we do the same — in part to demonstrate just how gracefully we skate on the thin ice that seems to be our lot.

The *Bulletin,* of course, is our major expense. It is currently produced in quantities of 200-250 per printing and costs the Society $100 for smaller, odd-numbered issues and $150 for larger issues. Anyone who has recently priced the cost of printing realizes what a gift we receive from printer/member Dick Evans of Solon, Ohio. At 4 issues per year, printing the

Bulletin costs our organization $500 annually. Mailing charges average $45 for large issues and $30 for small ones, a yearly cost of $150. Incidental payments — including additional printing and postage for the Society — drain the treasury of an extra $100 per year. All told, it takes an annual budget of $750 to keep the Magic Lantern Society solvent. At the present moment we have a total membership of 80 people, most of whom pay dues of $10. It doesn't take a college education to appreciate the delicate balance we must maintain. There is little hope of extending some of the services members have suggested — such as reprinting scarce materials on magic lanterns or enlarging the *Bulletin* — without additional income. Ironically, there's not even enough extra cash to implement some of the fund-raising schemes that have been proposed — holding an annual Society-sponsored magic lantern-related auction, for instance. The only solution that really makes sense is to enlist more members. Currently, our expenses seem to be holding steady and a new influx of members (and dues!!) will provide the ready money to put some of the above-mentioned plans into effect. I know it's been mentioned before, but now is the time not only to send in your own membership renewal but to encourage a friend, a fellow-collector, or even an anonymous patron of small publications to send in their own $10. It is a small investment that will bring pleasure all year round.

THINKING AHEAD. It's never too early to start thinking about summer vacation (at least in our neck of the cold, cold woods), and you might want to consider visiting a fascinating new museum that was developed by editor-emeritus Leora Wells and her husband, Willeroy. The Wells were employed by a private party to turn an extensive collection of 19th century buildings, farm implements and tools, dairying, sugaring and ice cutting artifacts into the Billings Farm Museum in Woodstock, Vermont. The task took nearly four years to complete — lengthened a bit by the serious car accident that the Wells were involved in last year — but was completed in time to open this past summer and fall. Leora reports that it was "marvelous fun" to buy the furnishings for "a six room farm home exhibit and a full scale 1890's country store . . . And did we manage to include a magic lantern? Why of course! There's a small, square EP in the toy section of the country store."

The Museum, which shares the Billings farm with a modern dairy operation, is housed in four interconnected barns and reflects life on a typical farm in east-central Vermont in 1890. It is open from May 15 through October 31; admission is $3.00 for adults and $1.50 for accompanied children under 12.

ADVERTISING STANDARDS. Several members have suggested that we adopt a set of standards for materials advertised in the *Bulletin* similar to those used by *Shutterbug Ads,* a popular newsletter for buying and selling used photographic hardware and collectibles. Such standards might read:

NEW
Never sold to a consumer — New as shipped by the manufacturer including all original packing and instruction books.

MINT
100% original finish. Everything perfect. In new condition in every respect, but pre-owned.

EXCELLENT PLUS (+)
90 to 99% original finish. Similar to new. Used little. No noticable marring of finish. Lenses clean and clear. Mechanically perfect.

EXCELLENT
80 to 89% original finish. May have a spot or two which would detract from the appearance. Mechanically perfect.

EXCELLENT MINUS (–)
70 to 79% original finish. Would have several spots that would not effect the use of the equipment. Mechanically perfect.

VERY GOOD
60 to 69% original finish. Item complete but slightly scratched, scuffed or marred. Metal worn but no corrosion or pitmarks. Mechanical parts in working order.

GOOD
50 to 59% original finish. May or may not be fully serviceable. Any defects should be listed. Would not be attractive to the eye.

FAIR
50% and UNDER. Well used and worn. In need of parts replacement and refinishing.

What do you think? Would the adoption of a set of guidelines such as these for the description of items for sale serve our purposes? Responses will be published in the next edition of the *Bulletin.*

MORE 3-D. Among the letters I received this month was an especially welcome note from English member Hermann Hecht which added an extra dimension to the lead article in the last *Bulletin:*

"Your readers may be interested in a little more information about the projection of three-dimensional images using D'Almeida's method, particularly as it was practiced at Yale University by E. A. Scripture in 1895.

Scripture thought that he had invented the method and said that as far as he was concerned it was original and new and expressed his surprise that such a simple principle "Had not been discovered a dozen times over."

He was especially interested in the method because of its application to teaching; he used it at Yale University for illustrating his lectures on binocular and stereoscopic vision. He also proposed its use for projecting three-dimensional details of scientific apparatus, and specifically, for showing, what he calls, "the general anatomy of the brain" to large classes of students.

Scripture also foresaw a wider application of projection to entertainment and clearly foretold the advent of 3D movies.

By the way, Scripture also invented a method of printing lantern slides. Ink was transferred by means of a printer's roller running on two guide rails direct from line or half-tone blocks on to glass slides. Scripture employed a glass-printer in a clock factory to have his slides printed."

Thank you, Mr. Hecht. — Ed.

GET WELL NOTE. Member James Parker has just come through a difficult bout with colon cancer. Here's hoping for a speedy and complete recovery, Jim. Our thoughts are with you.

Two Nights Before Christmas (Cont.)

Beale's own personal set of slides contains both versions, with Version 2 marked "New" in Beale's handwriting. Why might a "new" slide have been required?

Version 2 focuses the action out the window without distracting the eye with a front-and-center baby never mentioned in the poem. The "moon on the breast of the new-fallen snow" is clearly visible, reinforcing that line of the poem. So is the scene outside, as the moon gives "the luster of mid-day to objects below." The "stockings hung by the chimney with care" are also visible, reinforcing that line from the first slide. Placing the stockings in the room also makes it clear that the father is sleeping with the children, making it possible for him later to see St. Nick immediately as he 'draws in his head and is turning around.' (Version 1 has the father in a distinctly different room, with different rugs, wall paper, etc.)

Granted, you couldn't tell all this from these two slides. But then you might have noticed another detail in Version 1. Why is the light on if Mamma and Pa "had just settled down for a long winter's nap"? Or — if you have very sharp eyes — you might have spotted two other details in Version 2: Not just one clock (a Beale trademark) but **two,** to indicate the hour in spite of the bright light outside.

It can be argued (as Larry Rakow has done!) that Version 1 is more visually dramatic. The moonlight streams into the room; the baby gives a center both to the composition and to the psychological need to "see what was the matter."

But to work successfully in a show, a slide for a narration must not — at a minimum — contradict the visual picture the narrative is creating in the mind of the audience. Version 1 contradicts the audience's expectations on several counts.

And to work successfully in a show, a slide for a narration will — at its best — illustrate many elements of the narration so that the audience is constantly "seeing" new details as the narration unfolds. Version 2 does this beautifully.

Probably Version 2 was created a year or so after Version 1, as the publisher received what we would call today "negative customer feedback."

Which version did Beale himself perfer, Version 1 or Version 2?

Ask St. Nick. After all, he was there for both.

NEW MEMBER

Fred Spurrell
237 S.W. 298th Place
Federal Way, WA 98003

BUY/SELL/TRADE

WANTED PLEASE! I would like slides advertising Aladdin or Mantle Lamp Company of America; either kerosene or electric lamps. Also Velex or Alacite glassware. Steve Lolley, P.O. Box 217, Meriden, KS 66512.

WANTED — ANTIQUE KALEIDOSCOPES, especially in brass or wood on stands. Sidney Malitz, 181 Waverly Road, Scarsdale, NY 10583.

MLS member wishes to sell entire collection of slides plus lantern. If interested writer Jim Parker, 3457 Spruce, North Bend, OR 97459.

JILLIANA always has interesting prints on magic lanterns and other optical toys. Send L1 for list. Jilliana Ranicar-Breese, 5 Hamston House, Kensington Court Place, London W8, ENGLAND.

WANTED: advertisements, slides, travelogues by American women, who, before World War I, photographed US and foreign lands and gave magic lantern shows on travels. Susan Kempler, 272 West 73rd Street, New York, NY 10023.

ASTRONOMY SLIDES WANTED, especially mechanical lantern slides and sets. David Coffeen, Box 151, Hastings-on-Hudson, NY 10706.

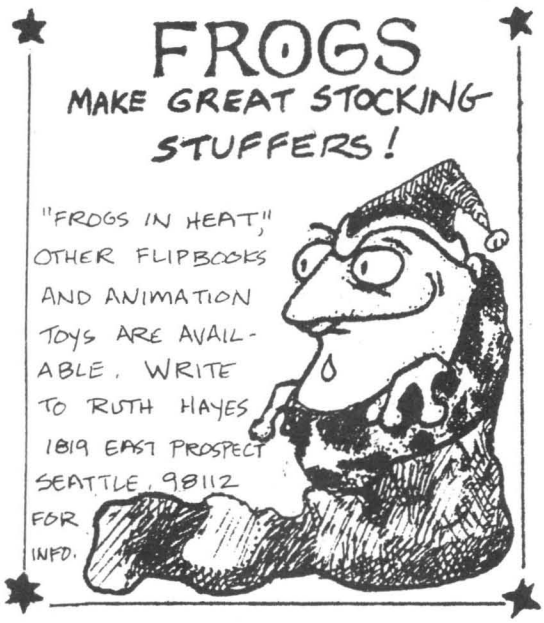
UNUSUAL OPTICAL, pre- and early cinema items wanted. Bob Fleshman, 1000 Joliet, New Orleans, LA 70118.

WANT MOVIE coming attraction slides. Will buy or trade. Also have general advertising slides for trade. Also want old movie posters. George Reed, 4239 Howland Street, Philadelphia, PA 19124.

SLIDES WANTED — Switzerland, New Zealand, Australia, WWI, Navy, Army, River boats, Ferries, Sailing ships, Western forts, Seattle, Tacoma, Spokane, Advertising, Gas engines. Joe Koch, 819 14th Street, N.E., Aurburn, WA 98002.

ALWAYS INTERESTED in buying collections large and small. Top prices paid for unusual pieces. Larry Rakow, 1585 Maple Road, Cleveland Hts., Ohio 44121.

750 SLIDES, 3¼" x 4". Black/white, tinted, handpainted. Contained in three single wood cases, 1 wooden double-row case. Mostly world-wide. Plus Delineascope lantern. Slides marked Publisher's Photo Service, Inc., Howard A. Chammon, B.C. and T. Enami, Japan. Best offer. A. Avenatti, P.O. Box 36, Clinton, IN 47842. (317) 832-7766 (9am-5pm).


FROGS
MAKE GREAT STOCKING STUFFERS!
"FROGS IN HEAT," OTHER FLIPBOOKS AND ANIMATION TOYS ARE AVAILABLE. WRITE TO RUTH HAYES 1819 EAST PROSPECT SEATTLE, 98112 FOR INFO.